

CD 2001--129/130

FACULTY *of* MUSIC



2001-2002

WHERE GREAT MUSIC MEETS GREAT MINDS

Saturday, December 8, 2001, 8 p.m.
MacMillan Theatre

University of Toronto
Faculty of Music

Presents

Concert Band & Wind Ensemble

Cameron Walter and Denise Grant, conductors

CONCERT BAND

Cameron Walter, conductor

Transcriptions by
Robin Engelman
(b. 1937)

Ancient Military Music for Fifes and Drums
Chorus of the Youths from Judas Maccabeus
(1746)
The British Grenadiers (1790)
Hell on the Wabash (1862)

Gaetano Donizetti
(1797 – 1848)

March in F Major

Jack Stamp
(b.1954)

Gavorkna Fanfare

Gustav Holst
(1874-1934)

Dances from *The Morning of the Year*,
Op 45, No 2

Dmitri Shostakovich
(1906-1975)

Symphony 11 "Bloody Sunday"

Transcribed by Larry D. Daehn

Nigel Hess
(b. 1953)

Shelter Island

Ralph Vaughan Williams
(1872-1958)

Toccata Marziale

- INTERMISSION -

WIND ENSEMBLE
Denise Grant, conductor

Joan Tower (b. 1938)	Fanfare for the Uncommon Woman
Arthur Bird (1856-1923)	Serenade for Wind Instruments, Op. 40
David Noon (b.1949)	Sweelinck Variations
J.S. Bach (1685-1750)	Fantasia in G Major
Gustav Holst (1874-1934)	Hammersmith – Prelude and Scherzo

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Programme Notes

Ancient Military Music for Fifes & Drums

Transcribed by ROBERT ENGELMAN

Ancient Military Music is the title suggested by Robin Engelman for this short suite of nineteenth century military music for fifes and drums.

In July 1814, the British Navy landed infantry brigades at Benedict, Maryland. The British troops sang the tune from Judas Maccabeus with drums and instruments as they marched towards the capital of the United States.

The earliest printed version of The British Grenadiers appeared in 1750. The music for this performance comes from the 1805 Buttrey manuscript which is found in the National Museum of Canada.

Hell on the Wabash is subtitled 'a fancy quickstep' and refers to a battle between the British and United States forces on the banks of the Wabash River during the War of 1812.

The fife and drum repertoire in this suite provides a brief view of one of the roots of today's modern wind band.

March in F Major

GAETANO DONIZETTI

Gaetano Donizetti's *Marcia in Fa Magg.* was composed in 1832 when his brother, Guiseppe was hired to establish a military music band for the Sultan Abdul Medjid of Turkey. Guiseppe Donizetti commissioned several compositions including this piece and one notable march by Rossini. The small band performing the march this evening is comprised of piccolo, clarinets, brass quintet and percussion and follows the composer's original instrumentation. The piece would have provided a brilliant sound for outdoor occasions and is a pleasing concert miniature.

Gavorkna Fanfare

JACK STAMP

Gavorkna Fanfare is based on the idea of a fanfare for full wind band rather than the traditional brass and percussion instrumentation. Jack Stamp is Professor of Music and Conductor of Bands at Indiana University of Pennsylvania where he conducts the Wind Ensemble and Symphony Band. He also taught for several years in the public schools of North Carolina. Stamp's primary composition teachers have been Robert Washburn and Fisher Tull. Recent studies include work with noted American composers David Diamond, Joan Tower and Richard Danielpour.

Dances from The Morning of the Year, Op 45, No. 2

GUSTAV HOLST

Gustav Holst, one of England's most prominent composers, was also a professional trombonist, organist and teacher of composition. His most popular work is the orchestral suite *The Planets* but he is extremely well known in the wind band world for his Suites for Military Band and other significant works such as *Hammersmith*, which will be presented in the second half of the concert this evening. *Dances from The Morning of the Year* was edited by Imogen Holst and Colin Matthews and prepared for publication by noted band scholar Geoffrey Brand. Holst's original version of *The Morning of the Year*, the first work to be commissioned by the B.B.C. music department, was written in 1926-1927 as a choral instrumental ballet. The first concert performance was in March 1927 at the Royal Albert Hall with the composer conducting. The Dances are presented continuously in this version, the choral parts have been integrated into the instrumental ensemble and additional percussion parts have been introduced to suggest the sounds of dancers in a stage performance.

Symphony No. 11 "Bloody Sunday"

DMITRI SHOSTAKOVICH

The subject of Dmitri Shostakovich's Eleventh Symphony is the first Russian Revolution of 1905, which began on Sunday, January 9th, later known as "Bloody Sunday". On that day,

thousands of Russian peasants marched from the outskirts of St. Petersburg to the Winter Palace of Tsar Nicholas II. They carried icons and banners and sang religious songs. Tsar Nicholas moved out of the palace temporarily to avoid any confrontation with the peasants and left his Cossack bodyguards to deal with the crowd.

Alexandra Kollantai, who witnessed the event, wrote: "The people crowded close to the palace. They waited patiently for an hour and the Tsar did not emerge. A bugle call rang out with resonance and clarity in the frosty air. It was an unarmed crowd which waited shifting from foot to foot in the cold. There was another signal and then an unusual booming sound. 'What's that? They're shooting?' ... 'It's nothing - those are just blanks.' Yet people were falling nearby - women, children - the children dropping like wounded sparrows in the snow. The Tsar's mounted police were already galloping to attack." Hundreds of people were killed and thousands of men, women and children injured. The opening adagio 'Palace Square' provides a stark setting for the violence to come. Distant trumpet calls introduce the tension and violence of a dissonant fugue which represents the slaughter. When the gunfire ends, we hear the trembling sound of people dying in the snow of the Palace Square.

Shelter Island

NIGEL HESS

Shelter Island is a small island situated almost at the end of Long Island, a few hours drive east of New York. In the summer it becomes a crowded tourist trap - but in the winter it is deserted and faces the turbulent Atlantic covered in mist and driving rain. Nigel Hess has worked extensively as a composer of music for film, stage and television. For five years he was Company Music Director of the Royal Shakespeare Company and contributed twenty scores for RSC productions. He was awarded the New York Drama Desk award for outstanding music for several productions on Broadway. This compact tone poem provides a musical impression of a winter weekend on Shelter Island. It was commissioned and given its first performance by the British Youth Wind Orchestra in 1985.

Toccata Marziale

RALPH VAUGHAN WILLIAMS

Toccata Marziale was composed by Vaughan Williams in 1924 and is in the form of an extended fanfare for the full wind band. Vaughan Williams is most noted for his compositions for orchestra and chamber ensembles but his Folk Song Suite (also composed in 1924) combines with the *Toccata Marziale* and the works of Gustav Holst to provide the foundation of English wind band repertoire. The piece showcases the fundamental sound of the band with several themes skillfully woven together into a complete and complex whole. Its contrapuntal texture is based on the contrast of woodwind and brass choirs and occasional lyric entrances give way gradually to the primary brilliance of the basic theme. The piece presents a strong and positive momentum from beginning to end.

Fanfare for the Uncommon Woman

JOAN TOWER

The composer writes: "*Fanfare for the Uncommon Woman* was inspired by Aaron Copland's *Fanfare for the Common Man* and is, in fact, composed with the same instrumentation. The original theme resembles the theme in my piece. It is dedicated to women who take risks and who are adventurous."

Tower's *Fanfare* is characterised by an appealing openness and clarity in its sonorities but also alters traditional harmonic expectations. There are surprises at each turn of phrase. Since writing this initial *Fanfare* for brass ensemble and percussion, Tower has scored it for different instrumental forces to extend the *Fanfare* series to five works.

Serenade for Wind Instruments, Op. 40

ARTHUR BIRD

Arthur Bird is one of seven or eight American composers who, in the 1880's, were the first to bring American-made music to favourable European and American attention. Bird grew up in Belmont, Massachusetts and became a highly successful organist. By the age of 21 he had secured the organist position at St. Matthew's Church in Halifax, Nova Scotia, where he was also active as a teacher and founder of

an instrumental ensemble and the Arion Club Men's chorus. Upon deciding to focus on composition, he studied with Heinrich Urban in Berlin.

Bird's music is not to be confused with that of the so-called "Boston Classicists," some of whom his friend George Templeton Strong dubbed the "dry-as-dust" school. Rather, Bird's richly harmonic, chromatic-tinged music is lively and buoyant – bright and cheerful, even humorous, and often dance-like, reflecting the pace and optimistic moods of the American culture of his time. Those characteristics in Bird's works, especially those for woodwinds and horns, suggested a "cheerful baroque" to one European critic in 1905.

Bird completed his *Serenade for Wind Instruments*, Op. 40 in the fall of 1898. Its first movement is in a clear sonata-allegro form with fine contrast between themes, a brief development section, and a charming coda. The delightful Scherzo is a song-form with Trio and sports some excellent flute writing in its first theme. It was premiered in Boston by George Longy and his Woodwind Club on March 31, 1902. It was also performed by the wind instrumentalists of the Philharmonic Orchestra conducted by Emil Paur in New York later in 1902.

Sweelinck Variations

DAVID NOON

Jan Pieterszoon Sweelinck (1562-1621) was the last and most important composer of the musically rich golden era of the Netherlands. A famous organist, he was one of the most influential and sought-after teachers of his time. He was one of the first composers to develop German chorale variations in the 17th century. Each verse of the organ chorales is varied, often with motifs related to the text.

David Noon has adapted a thirteen measure theme of Sweelinck's, *Est-ce Mars le grand Dieu des alarmes, que je vois?*, for winds and has masterfully created seven variations for small choirs of woodwind and brass instruments. Each variation interweaves the choirs creating delightful and warm textures and interesting counterpoint.

Fantasia in G major

J.S. BACH

The great G major *Fantasia* was composed between 1703 and 1707 during Bach's residence in Arnstadt. It was here, at the beginning of his career, that his music was found by the Consistory to be full of "wonderful variations and foreign tones." Certainly, the *Fantasia* is strikingly dissonant in its constant texture of suspensions. However, the breadth of the five-part writing and the richness of the harmonic sonority make the *Fantasia in G major* one of the grandest of all Bach's compositions for organ. It also lends itself perfectly to the sound and sonorities of the modern wind band. The transcription by Richard Franko Goldman and Robert L. Leist was undertaken as a memorial to Edward Franko Goldman. Goldman was the first bandmaster to include the works of Bach regularly in the band's concert repertoire, and he did much to introduce the music of this great master to wide popular audiences. The transcription attempts to capture the sound of the Baroque organ through the rich and varied medium of the wind band. The first performance was given by the Goldman Band, with Richard Franko Goldman conducting, on July 1, 1957.

Hammersmith – Prelude and Scherzo

GUSTAV HOLST

This work sealed Holst's unique position as the wind band's first great champion among composers of the first rank. He was commissioned in 1930 by the British Broadcasting Corporation to write a work for its military band, and although it had been twenty years since he had written for this challenging instrumental combination, he immediately

seized upon this commission to write a major work designed for performance by the best professional players in England. This source of Holst's commission is a vital factor in the score with which he filled it, for he spared nobody in fashioning a work of uncompromising technical and musical demands. However, the first performance by the BBC military band never took place, so when Holst died four years later, he had never heard a performance of the work in its original form. On May 14, 1954, a quarter of a century after its completion, the work received its premiere, not in London, but in Pittsburgh, Pennsylvania, played by the Carnegie Institute of Technology Band under the direction of Robert Cantrick.

Holst lived and worked in the west metropolitan borough of London, called Hammersmith, for thirty years. The sharply contrasted elements that he observed there as life unfolded about him were dominant factors in his philosophy as well as the basic ingredients underlying the Hammersmith area as the subject for his BBC commission. As Cantrick observed, "In *Hammersmith*, Holst turned to the wind band to express musically a profound and philosophical problem, one which was deeply rooted in his nature all his life; the paradoxical interplay of the humane and the mystical in man's existence. He did this at the height of his musical career and this very unresolved tension is the essence of *Hammersmith*. Here he found adequate musical means for expressing the paradox in a one-movement work – the mood of the Prelude otherworldly, self-contained and inward looking; the mood of the Scherzo raffish, vulgar, worldly, emotional, and extroverted; the artistic union of the two achieved without elevating either to superior status over the other."

Meet the Artists

Denise Grant conducts the Wind Ensemble and teaches courses in conducting and music education at the University of Toronto. She earned her Ph.D. at the University of Minnesota where she studied conducting with Craig Kirchhoff.

Professor Grant was formerly director of bands at the University of Regina and was an instrumental music teacher with the Halifax (NS) Regional School Board for eight years.

Ensembles under her direction regularly performed and won critical acclaim at national and international festivals and venues. She is a strong advocate for music education and is active as a guest conductor and adjudicator across Canada. As a saxophonist, Grant has performed a wide body of music ranging from chamber music to jazz. She is a former member of the Scotia winds Saxophone Quartet, performing regularly in the Maritimes and

garnering praise for their interpretations of diverse works.

Professor Grant has published articles on gender diversity and the practice of mentoring in the wind band profession and is currently working on research in performance dynamics and the relationship between academic music and community.

Cameron Walter is Associate Dean and Co-ordinator of Performance at the University of Toronto, Faculty of Music. He teaches music education courses in the area of instrumental pedagogy and conducts the Concert Band and Brass Band. He has performed and recorded with the Canadian Opera Company and the National

Ballet Orchestra, Tafelmusik, the Kitchener-Waterloo Symphony and the Hannaford Street Silver Band. Cameron Walter studied music education and performance at the University of Toronto, New York University and the Aspen Music School and completed his Ed.D. degree at the Ontario Institute for Studies in Education. Prior to his appointment at the University of Toronto he taught for the Scarborough and Etobicoke Boards of Education as well as the Toronto French School and the Royal Conservatory of Music. He has published books and articles in the area of Canadian jazz ensemble repertoire and regularly reviews new materials for several brass and instrumental music journals.



CONCERT BAND

Cameron Walter, *Conductor*

FLUTES & PICCOLO

Laura Bates
Rachel Churchill
Shannon Emmett
Jana Foley
Cynthia Michalak
Tracey Miller
Linda Morana
Amy Nathan
Alia O'Brien
Julia Spencer
Leonia Thames
Martin Walker
Debbie Wood

OBOE

Christina Chen
Derrick Tu

BASSOON

Verity Li
Graham McDonough

HORN

Christopher Bagan
James Gass
Chrissy Hough
Janette Struthers
Charissa West

TRUMPET

Ben Cheverie
Shauna Garelick
Chris Giffin
Colin Medeiros
Danielle Treacy

CLARINET

Kristen Au
Julia Bisanti
David Eastmond
D.J. Gotfrit
Heather Hale, *bass*
Brian Harman
Ingrid Liao
Carley Mellan, *contrabass*
Scott Morris
Katie Norman, *bass*
Robert Spady

SAXOPHONE

Danielle Frederick
Lucille Mok
Rebecca Simpson
Emily Williams

TROMBONE

Crystal Brown
John Woomert
Darren Wright

EUPHONIUM

Steven Franks
Jamey Housego

TUBA

Antoine Buttegieg
Matthew Allard
Courtney Lambert
Robert Teehan

PERCUSSION

Lindsay Fitzsimmons
Charlene Jack
Peter Jones
Stephen Sajkowski
Patricia Sautner

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Denise Grant, *Conductor*

FLUTE

Sally Caryl

Christina Cervini

Christina Chambers, *piccolo*

Tristan Durie

Sonia Dragomir

Gina Pannatoni

Aleks Schurmer, *piccolo*

OBOE

Nanami Hasegawa

Grace Nakamura

CLARINET

Jasmine Hall

Daniel Haznos

Sandra Kremer

Patrick McGraw, *alto*

Carley Mellan, *bass*

April Nauta

Robert Spady

Robert Tite

Mai Yoshioka, *E♭*

BASSOON

Sandy Oh

Peter Lutek

SAXOPHONE

Sam Best

Scott Cameron

Shannah Nachoff

Rebecca Sajo

HORN

Youlian Alexandrov

Allison Burrill

Melissa Ross

Julius Shum

Michelle Stowe

TRUMPET

Steve Abra

Ryan Baker

Ted Clark

Stephanie Crabb

Lori Dyer

Linda Park

TROMBONE

David Moulton

Jacqueline Simpson

BASS TROMBONE

Scott MacInnes

EUPHONIUM

Jamey Housego

TUBA

Jennifer Cresswell

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Ian MacKenzie

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Kenneth Peacock was a distinguished alumnus of the University of Toronto's Faculty of Music. His body of work, as a composer and researcher for half a century, has made a significant impact on musical life in Canada. The Faculty of Music was very grateful to learn that Mr. Peacock had made a bequest to the University of Toronto in his will for the benefit of our music programs. With this legacy gift, the Faculty of Music will establish the Kenneth H. Peacock Lecture Series in Music in keeping with his lifelong interest in and contribution to the multi-dimensional study of music. Thank you Mr. Peacock.

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